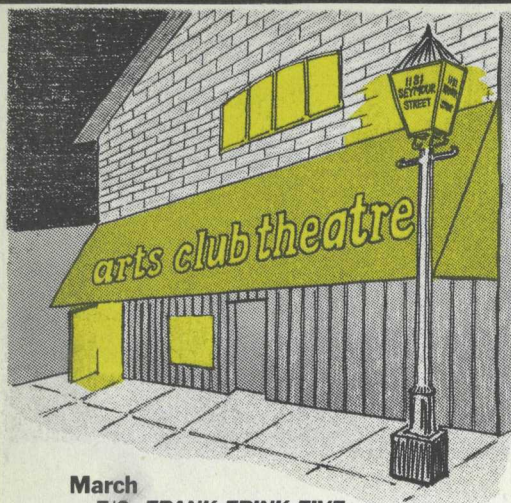


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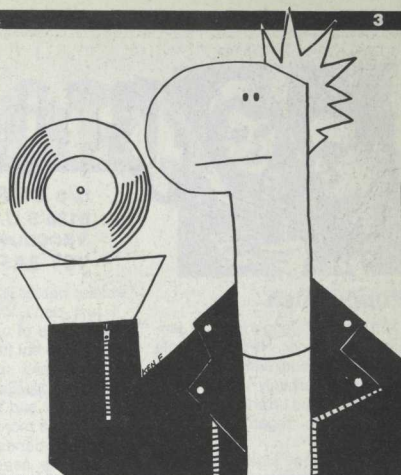
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ask for station manager Nancy Smith. The Music
Request line is 228-CITR.

AREH!!



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AIRHEAD

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Puppy Tush

About K**** Tong's letter in January's *Discorder*. He's absolutely right!! The most valid point he made and certainly the one that got me steamed up enough to write this letter is regarding Skinny Puppy.

Skinny Puppy started out as a great sub-culture band. Although much of their stage show and reputation are arguable pretentious, it harmlessly lives out the ghoulish "vampire/death rock" fantasy.

Now, however, it seems most of the newer "puppy people" are teenage girls who are only out to ogle Nivek (Kevin) Ogre's precious buttocks. Not that he doesn't have a lovely derriere, or that it's their fault, but the sight of all those gawdawful trendies at their last gig made me want to run out and throttle each and every one of those

"shaker babies."

I just don't know how much longer some of us can stand it. I cannot help but think twice before admitting any association with them anymore. Sorry Kevin, Kevin & Bill, but it had to be said. Let's hope that no more of our glorious sub-culture bands are zapped up the way we seem to have lost Skinny Puppy.

Yours Sub-Culturally,
I. CORRUPTION

Foreign Mail

Howdy CITERites

Just a note from your subscriber somewhere in Alberta.

Your counterpart in Calgary, CJSW is celebrating a birthday (1st) and distributing stickers promoting their station. Is CITER? If so, I would appreciate one or two to CITERize my life in the oil patch. If not, how about starting for all your listeners and readers.

After browsing through *Vox* (CJSW's magazine) I find *Discorder* a more independent alternative with more to say about the local scene. One reason may be the superior music being developed in Vancouver as compared to Calgary. Maybe someday...(doubtful). 'Til then the Vancouver music scene cannot be rivaled. Keep up your superior reporting.

Thanks
Brian A. Pratt

Cancelled!?

Dear Airhead,

I suppose if CITER does take Party With Me Punker off the air it will be because everybody assumes the show is only directed at bristle-headed dopes from PoCo and that it isn't really worth the bother.

Well, I think we should give Party With Me Punker and Mike Dennis a little more credit than that. In fact, I think the show serves as a good primer of punk rock, with its continual looks back at pioneer bands like the MC5, the Heartbreakers and the Dead Boys.

All the impressionable little mohawks and johnny-come-latelies out there might need reminding that Punk Rock didn't begin with GBH, don't you think? Party With Me Punker probably does 'em a bit of good anyway by keeping the

little darlings away from He Man and Transformers.

At any rate, I think that Party With Me Punker is a mainstay of CITER, as necessary as the Rockers Show, Music of Our Time and all the other specialized programs. It serves a function and if taken off the air will be definitely missed. Even though I'm not a hardcore aficionado, I consider it to be one of CITER's better programs.

Yours truly,
Guy Montrose

Guy, thank you for your letter of concern. We'd change our mind but for one factor: we never intended to cancel PWMP in the first place. Needless to say, your letter caught us by surprise.

We put Rumour Control on the matter—here's what they came up with. Mike Dennis has (gaspl) found gainful employment for the summer, making it impossible for him to do the show from April to September. He mentioned this on-air one day and allowed that the show may have to be cancelled as a result. Since then, however, an intensive search for a replacement host has been undertaken. Any interested parties may contact Mike by writing c/o CITER, 6138 SUB Blvd, UBC, Vancouver, B.C. V6T 2A5.

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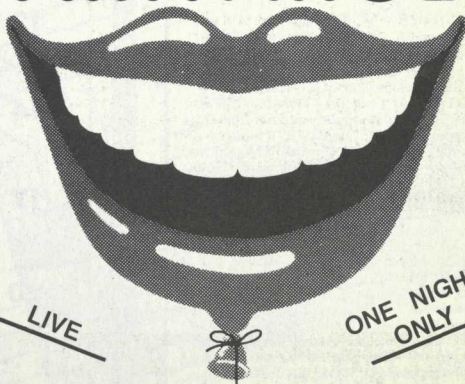
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U MEN



MEET JOHN BIGLEY, SINGER for Seattle band, the U-Men. He's dressed in black, a bandana wrapped around his head pirate-style, and a string of beads around his neck, sitting quietly in a chair, sipping a beer. He looks more like a puppy dog than a frontman for a rock band: shy, apprehensive, a little lost. Five minutes later, though, he disappears for a moment, and then comes back and climbs onto the stage, sans pants. Gone is the quiet John Bigley; replacing him is a raving lunatic who stomps across the stage in a pair of baggy white knee-length Fruit-of-the-Loom briefs. He parades around like a cheap stripper, howling into the microphone while the band pounds away behind him. Somehow, though, he still seems childlike and innocent even while he's acting like a total wild man. It's quite an act, but it's not an act at all.

The U-Men have been around for five years and have two records under their belt. The first, an eponymous six-song EP released on Seattle's Bombshelter Records (another store-turned-record-label) in 1984 was critically acclaimed and has now sold out its limited pressing. *Stop Spinning*, the band's latest effort, is another six-song EP, this time on cool New York indie label, Homestead. *Stop Spinning* clearly shows that they've improved stylistically and as musicians. The

first record was easily identifiable as punk; the second one is more unclassifiable as they've moved into their own original territory. Recently the U-Men have toured across the continent, getting good receptions practically everywhere, and in New York City they packed out the world-famous Danceteria nightclub.

But they're far from being stars—Bigley still has to buy his underpants at Goodwill. "They're very comfortable," he says. "I have two pair. They were brand new, they were these factory mishaps. There were no labels and the stitching was all fucked up. Fifty cents a throw for spankin' new knee-length briefs."

The new record is a little hard to get into; the rhythms are strange, the melodies are quirky, and Bigley's growls and yelps effectively mask the cryptic lyrics. But after a listen or two and a look at the lyric sheet, things become clearer. There's an odd kind of primitiveness to their songs, as if they were making soundtracks for post-nuclear tribal rituals. Guitarist Tom Price makes all kinds of weird and wonderful noises without using a single effects pedal. Bassist Jim Tillman and drummer Charlie Ryan are a heck of a rhythm section, driving the band along with their body-shaking beat stuff. There's nothing quite like them, but the band admits they feel a certain kinship with bands like

the Butthole Surfers and Scratch Acid. All in all, it's a brilliant and unusual record, full of subtle hooks and mysterious depths.

When at home in Seattle the band has no problem drawing people to their shows, but that isn't the case here in Vancouver. Although the U-Men wiped the floor with the highly-overrated Replacements at the Commodore this December, only a handful of people turned up at their return gig at the Town Pump a few weeks ago. But they played great for the three people who were dancing.

"I think it's interesting," said a frustrated Ryan after the show. "Most of the time we have like 500 maniacs hammering nails into their foreheads when we play, and when we come here they just sit in the corner and clap."

PERHAPS PEOPLE DIDN'T DANCE because the band is so interesting to watch. They run around, they dance, they act like idiots. Tillman peers out from under a shock of straight blond hair as he plays his bass, Price kicks up the heels of his worn cowboy boots and does a dorky sort of squaredance, while Ryan wears a funny black top hat as he bashes away at his drum. There is never a dull moment watching this band. They look sharp, they look cool—Tillman says that they're fashionable

Lane Hartwell
catches Seattle's
alphabet men
with their
pants down.
Dave Jacklin's
shutter sticks.

"in a retarded sort of way"—but they're natural and spontaneous about everything. They put their music first, not their haircuts.

The U-Men have already begun recording material for a new release, but they're unsure what form the next record will take. It may be an EP or it may be an LP, depending on their budget and how many songs they have ready. The band doesn't have a firm commitment to Homestead Records—their existing deal only covers *Stop Spinning*—but they seem confident that something will fall into place, although they're deliberately vague when talking about the offers they've received. In the near future, they're trying to set up a tour of western Canada for the spring. "I want to play in Hudson's Bay and be heard in New York," Tillman says. "Satellite?" someone asks. "No," he replies, "big P.A."

Right now the U-Men are more concerned with playing their own music their own way than with panting after commercial success. Only one of the four of them has a day job, but they seem to have the determination needed to lead a life where they have to buy their underwear at Goodwill. They'll be travelling in their rickety old school bus for a while yet, and, hey, maybe next time they swing through town a few more of you can shell out a couple of bucks to check them out. You won't be disappointed.



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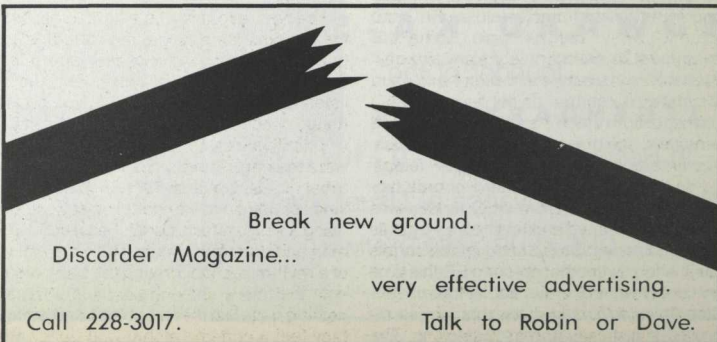


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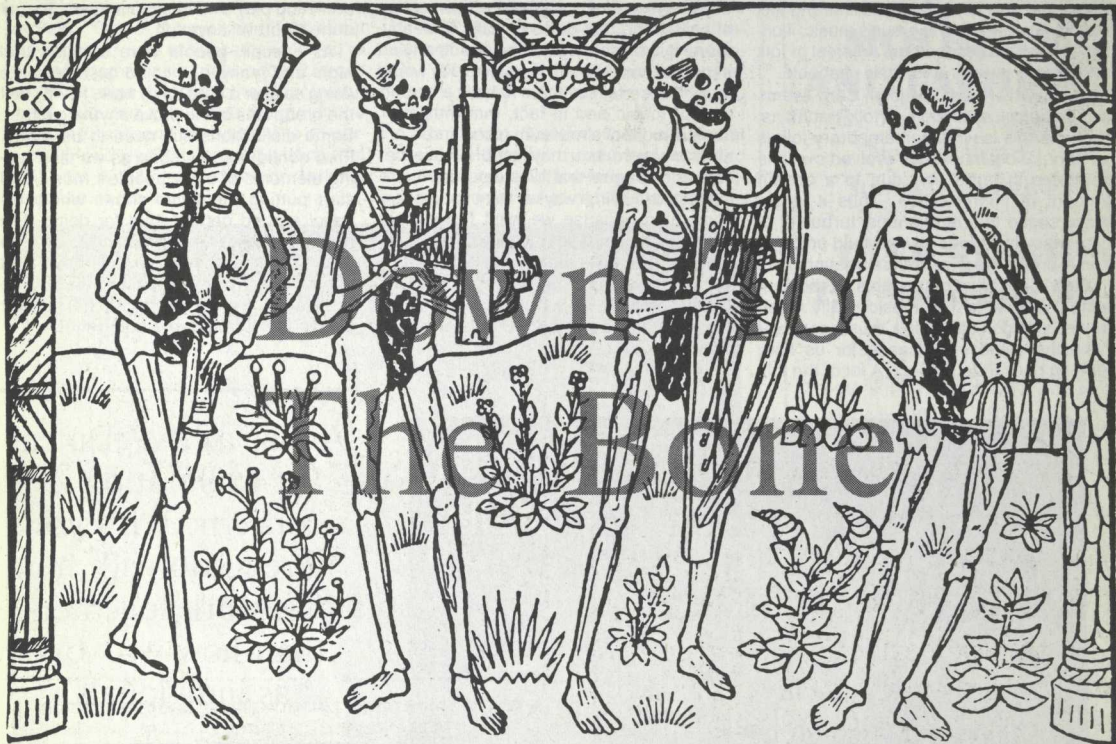
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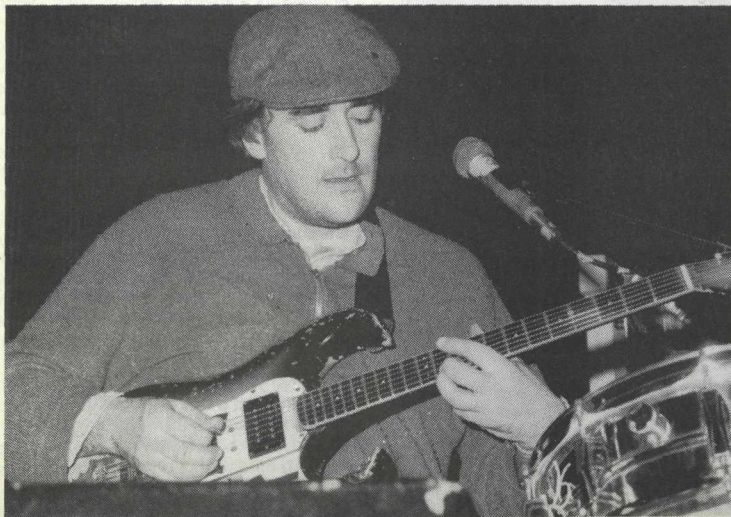
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Mark Mushet discusses Anatomy with Skeleton Crew



Fred Frith

THINK HARD. WHEN WAS THE last time you saw a performance that really warranted FOUR encores? Having a rough time? Thought so. Thursday, January 30th, 1986. The Savoy saw three people, a skeleton crew at best, hold a capacity audience captive from start to extended finish. Fred Frith, Tom Cora, and Zeena Parkins are all of special collaborative note in the American new music improv scene and each possess a lengthy list of individual credentials that includes the likes of Henry Cow, Art Bears, Curlew, News from Babel, Material (and on the OAO stable), David Moss, John Zorn, Etron Fou Leloublan, etc.

In this instance, the three of them comprise the latest manifestation of Skeleton Crew, a group which formerly consisted of just Fred and Tom. Though the duo was very good, the new three-piece version is tighter, more coherent, and even more dazzling to watch.

Skeleton Crew have often been characterized as an "avant-folk improv group." As far as labels go, I haven't anything better to offer so we'll take it from that point. Over the course of an evening's performance, Skeleton Crew will indulge in a wanton display of "political art noise" and then pro-

ceed to execute a brilliant segue into, say, a Kashmiri folk song. There *is* a strong folk element in much of the group's music, if only because of the members' interest in folk and ethnic musics and their offshoots.

To this writer's ear, Skeleton Crew seems like a logical extension of folk traditions. Perhaps this is what contemporary folk is all about. Folk music has evolved over the centuries in large part due to a certain amount of improvisation. Thus it would make sense that in this most turbulent of centuries, its various forms would undergo some pretty massive transformations.

Fred is not short of thoughts on the subject. "What does 'folk music' really mean anymore? I don't think folk music can ever have the same significance for us now, looking back in retrospect. A lot of the folk

music that people are influenced by these days is very much a Western ossification of something that doesn't really exist anymore. It is something that is very clearly an aspect of imperialism, if you like. We would really like certain cultures to have a certain kind of music and in fact, that music for them is more of a museum piece and is not alive anymore but they keep it alive because they know that Western people are interested in it. In a way we want to preserve something because we want to feel that there are other people who are pure and simple and not like the way we are: corrupt and kind of speeded up. Folk music, where it exists, is done by people who are doing it to entertain each other in the best possible way."

Zeena interjects. "They go out to a farm

and they come back to have something to drink and play a couple of numbers. It's not done to prove anything."

As I recall, people were drinking that night and many, one could assume, were doing so after a hard day's work. I didn't feel the group was out to prove anything either. Some distinctions still need to be made. Fred continues, "As soon as we start taking elements of other people's music and start putting them into shows where we travel around getting paid for doing it in front of people, it's got nothing to do with where it came from. In a way I have a lot of trouble with that approach to music. I do it because I enjoy playing it but I don't always feel comfortable doing that."



As far as the element of exploration is concerned, it's got more to do with how we work together than how we work as individuals.

Frith is best known for his adventurous approach to the guitar. There are many legendary performances on record *and* on record, if you know what I mean. The same holds true for Tom, though his instruments of preference are the cello and bass. Unfortunately, there is not much of Zeena's marvelous harp and accordion work to be heard on vinyl. This will soon change. As you might guess, each is very much concerned with exploration of sound. Fred elaborates: "As far as the element of exploration is concerned, it's got more to do with how we work together than how we work as individuals. What I'm doing at the moment in Skeleton Crew has nothing to do with exploration at all. I play the guitar completely conventionally from start to finish. It's got more to do with how the group puts all the material together, how it all meshes, how we all manage to play several instruments at the same time and the kind of rhythmic tension we create in doing so."

To many, it is the novelty of Skeleton Crew, the fact that each member tends to play more than one instrument at any given time during a performance that makes them so noteworthy. Without a doubt, this makes the group's live performances something of a spectacle in terms of a concert presentation.

This is, however, not a circus. It goes much deeper than that as Tom goes on to explain. "One of the exciting things about playing the drums at the same time you're playing another instrument is that it forces you to redefine the role of the other instrument. You start to find that the guitar, the cello, the bass, and the organ take on percussive and rhythmic characteristics that make for a completely different rhythmic structure of the songs."

struments or organ that he's playing with a drumstick. It's really a limb approach. The basis of a lot of our songs is the collectivities of our limbs as a drumming ensemble. We replace the drums with other sounds. What we're doing is not that unusual."

I don't think Skeleton Crew are all that unusual either, but try and explain that to your average fan of top-forty rock. An audience accustomed to musical virtuosity in



Frith continues: "Very often, the strong parts of the material that we're working on comes from a rhythmic basis and that's an area in which there's a lot of potential for improvement and experimentation whilst still retaining the idea of doing 'songs.' The songs we're doing very often have a very conventional harmonic structure; the way they become something other than 'ordinary' songs is partly because of the way the rhythm works. It's so completely different from the way that any other group would do it. The rhythmic counterpoint between all the different lines gives it a kind of intensity."

Yes, sad but true. Most of us are completely enslaved to the standard Western notion of rhythm, "common time," 4/4 rock 'n' roll. But the question remains. Can Skeleton Crew save us from the almighty thudbeat? Mr. Tom Cora: "I don't think it's so much a matter of time signatures as much as the orchestration of more and unusual rhythms. You take a drummer and all the things a drummer normally does. You take what the right foot normally does and instead of it being just a high-hat or bass drum, it's some voices on tape that come up everytime. Instead of his left hand being the snare, he's got some string in-

the arena would be more than taken aback at a Skeleton Crew show, especially if you told them that they were all excellent musicians in their own right. To the uninitiated, the words "unbridled cacophony" might rise to the lips. This would be unfair. Tom explains it from his point of view: "A bass player would probably not think to play a bass part as simple, perhaps, as I have to because I'm playing the drums at the same time. Sometimes the parts are simplified because we're doing two things at once."

With Skeleton Crew, the annoying "virtuoso" aspect of a performance involving accomplished players is virtually tossed out the window. "It's a different kind of virtuosity..." starts Frith. Cora continues: "You work on your craft and what you do. Maybe because there's not one person sitting there playing lead guitar or playing bass it does, in effect, get thrown out the window."

When the group last toured as a duo, one review likened a Skeleton Crew performance to the image of two men bringing a sinking ship into port for a hero's welcome. This time around, with an extra crew member, not only did they bring it in for a hero's welcome, but there wasn't even the suggestion that it had sprung a leak in the first place.

—Mark Mushet

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BEHIND THE DIAL

The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above and in the earth below and around him, penetrating even his dark and lowly little house with its spirit of divine discontent and longing.

from *Wind In The Willows*,
by Kenneth Grahame

LIKE GRAHAME'S MOLE, we at CTR have chosen spring as the time to do a little house-cleaning; the time to put the odds and ends in order, to put a new face on things. The result of this spring fever is a revamped CTR programming schedule: more orderly, less anarchic, and,

we think, easier for you, the listener, to follow.

The changes were planned in early February. Armed with preliminary Listener Survey results (and the counsel of a number of well-known psychics) and with the goal of simplifying CTR's programming schedule a crack team of CTR programmers sequestered themselves in a motel room in Boston Bar. They emerged, bleary eyed, several days later with the following changes:

— **High Profiles**, CTR's Monday to Friday bio-in-a-box moves from 8:00 to 12:00 p.m.

— **The CTR Dinner Report** moves from 6:00 to 5:00 p.m.

— Every weekday morning at 10:30 CTR ventures into the world of current and cultural affairs with five different public affairs programs. Featured programs include:

Monday — Soundtrak: a compelling mixture of words, music and sound with your host ESI.

Tuesday — UBC Weekly: life behind the ivy curtain is explored by our intrepid reporters.

Wednesday — Vancouver Institute: We bring you speakers of international stature recorded at the VI's long-running Saturday night lecture series.

Thursday — UBC Amnesty International and Students for a Democratic University: focus on human rights and student issues on alternating weeks.

Friday — Friday Magazine: The White Wolf (a.k.a. Kirby Hill) sniffs out the scoop on a variety of issues.

Most of our specialty music programs have moved to 8:00 p.m. weeknights. The Monday to Friday line-up includes:

Monday — The Blues Show: a new show featuring the best of traditional and contemporary blues, with your host Eric Von Schlippen.

Tuesday — The Folk Show: Steve Edge relocates from Saturday morning hangover land to prime time with the best in folk music.

Wednesday — The African Show: Todd Langmuir, Patrick Onucwulu and Dido bring you African music, news and special features.

Thursday — Top of the Bops: host Mark Bonko explores the roots and seeds of rock 'n' roll.

Friday — Soul Galore: Ann Devine and Fiona MacKay follow the winding path of Black American popular music, from doo-wop to funk with stops in between.

Other changes include: **The Early Music Show** moves to Saturday morning 8:00 - 10:00 a.m. from Sunday late nights; **Party With Me Punker**, **Power Chord** and **Just Like Women** all start one hour earlier than before — **Party With Me Punker** 3:00 - 5:00; **Power Chord** 3:30 - 5:00; **Just Like Women** 5:15 - 6:00; **Speculum** moves to Friday 5:30 - 6:00 p.m., from Sunday nights.

Your comments are welcomed on these programming changes. (Yes, even if you like them.) We think they allow us to better serve you, the listener. We hope you agree.

New on the 'R

MARCH SEES THE DEBUT of three new shows on CTR.

Michael Wilmore's Rock Talk joins CTR after stops at CFRO and the CBC. Wilmore, an authority on the history of Vancouver music, explores the roots of rock 'n' roll every **Sunday afternoon** from 3:00-6:00 p.m.

The Blues Show (hey, we could call it something else, but people might get confused, right?)

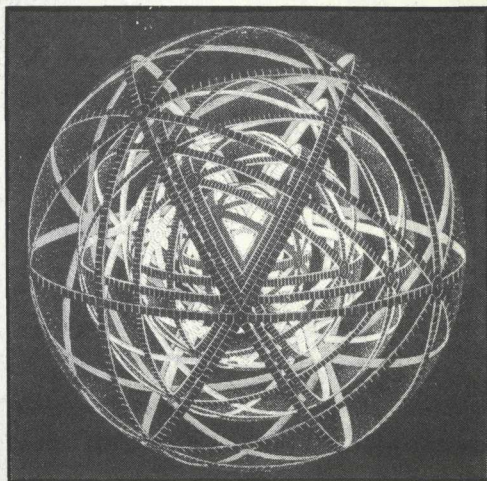
To ERR is Human . . . To SIN . . .

DIVINE



CAT PRODUCTIONS PRESENT

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BALL OF CONFUSION
GRAND OPENING
MARCH 1ST, 1986
315 W. CORDOVA ST.
GASTOWN PH. 689-1195

with host Eric von Schlippen, will mine the motherlode of American music, from the traditional to the contemporary. What does a nice white boy wearing rubber boots know about the blues? Tune in **Mondays at 8:00 p.m.** and find out.

Do you enjoy the thrust and parry of a good argument? Do you like to listen as the thin veneer of civilization erodes under the pressure of the moment? Tune in to **The CITR Debates** every **Monday at 5:30** as moderator Brent Kane tries to keep the two sides from ripping each other to shreds.

CITR Listeners Survey

Have you been walking around for the last month with a copy of the CITR *Discorder* Listener Reader Survey in your back pocket and a vague feeling that you'd been left out of something? Don't worry, you can cancel the appointment with the doctor. It's not your fault.

No, it's ours (gasps of disbelief at the unprecedented admission of fallibility by *Discorder* staff). Yup, we screwed up. We, uh, forgot to tell you where to drop the surveys off. Sorry. It won't happen again.

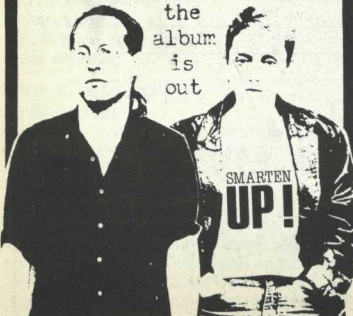
So, let's give it one more try for the Gipper. OK, not for the Gipper then. How about for Mel Brewer? Mel Torme? Mel Blanc? Anyway, please fill out the survey on page 14 of this magazine, then deposit it in one of the convenient boxes located at: Zulu Records, Odyssey Imports, Collectors RPM, Cabbages and Kinx or Octopus Books East. Or you can send it to CITR at Room 233, 6138 SUB Blvd., UBC, V6T 2A5.

CITR Presents...

Coming to the mysterious and sometimes daunting S.U.B. Ballroom at U.B.C. March 7th. Grapes of Wrath, Moev and Fourth Floor! And not only are they coming, but they'll be bringing instruments and playing music, too! And you're invited! You have to pay, of course, but not too much! And you're still invited if you can't legally consume alcohol! Yes, that's right, an all-ages show! Oh, except 24. You definitely can't come if you're 24. Oh, all right, you can come, just make sure you behave yourself.

Mecca Normal

the album is out



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MONTGOMERY CAFE

PRESENTS SPECIAL EVENING ENTERTAINMENT FEATURES THROUGH MARCH

SATURDAY NIGHT LOUD
Live Jazz
March 8 & 22
• 9 p.m.

JOAN CRAWFORD MONTH
—a different Joan each week!
on TV. Dinner Nights
• Thursdays 7:00 p.m. •

433 West pender
685-5524
11:30-11 Mon. - Thurs.
11:30-1 Friday
12-1 Saturday
5-10 Sunday Eve.

ART SHOW OPENINGS
Charles Ray Mon. Mar. 10
Gregory Houston Tues. April 1
• 9:00 p.m. •

CITR

DISCORDER

Listener/Reader Survey

Sex ☐ M ☐ F ☐ Age _____Are you a student of: UBC ☐Other Post-Secondary Institution ☐High School ☐Life ☐None of the above ☐Have you listened to CITR? Yes ☐ No ☐Do you normally listen on: 102 FM ☐ Cable 100 FM ☐How often do you listen? Once a month ☐Once a week ☐ Few days a week ☐Daily ☐ Never ☐Are you having problems picking up CITR? Yes ☐ No ☐

What are your feelings towards the following CITR features: (Rate on a scale of 1 - 5, 5 being "enjoy immensely" and 1 being "avoid like the plague.")

Regular Music Programming _____

News _____

Live Sports Broadcasts _____

Public Affairs programming _____

High Profiles _____

PSAs _____

Music of Our Time _____

Soul Galore _____

Fast Forward _____

Jazz Show _____

UBC Weekly _____

Top of the Bops _____

Power Chord _____

Neofile _____

Generic Reviews _____

No commercials _____

Rockers (Reggae Show) _____

African Show _____

Folk Show _____

Just Like Women _____

Party With Me Punker _____

Mel Brewer Presents _____

Big Show _____

Propaganda! _____

Do you enjoy listening to CITR's regular programming more or less than you did: 1 year ago: More ☐ Less ☐

2 years ago: More ☐ Less ☐

What other radio stations do you listen to?

CFRO (Co-op Radio) ☐ CBC AM ☐ CBC FM ☐

Top 40 FM Radio (please specify) _____

Top 40 AM Radio (please specify) _____

Do you tape music or other items from CITR? (We won't tell, promise.) Yes ☐ No ☐

DISCORDER

Where do you pick up Discorder?

Point Grey ☐ Downtown ☐ West End ☐ Gastown ☐Kitsilano ☐ East End ☐ South Van ☐ North Shore ☐Richmond ☐ Surrey ☐ New Westminster ☐

How many people read each copy?

Just me ☐ 2 ☐ 3 ☐ 4 ☐

What aspects of Discorder would you like to see more or less of?

Airhead: More ☐ Less ☐Behind the Dial: More ☐ Less ☐Vinyl Verdict: More ☐ Less ☐Demo Derby: More ☐ Less ☐Armchair Eye: More ☐ Less ☐Roving Ear: More ☐ Less ☐Music Features: More ☐ Less ☐Local Music Features: More ☐ Less ☐Non-music Features: More ☐ Less ☐Cartoons: More ☐ Less ☐

Do you refer to the Program Guide in Discorder before tuning in to CITR?

Yes ☐ No ☐

Would you be willing to pay for Discorder? (Just asking.)

Yes ☐ No ☐

And under what circumstances?

more pages ☐ to benefit CITR ☐ less advertising ☐

Which of the following would you like to see in Discorder?

DJ Profiles ☐ Local Gossip Column ☐Book Reviews ☐Political and/or Social Commentary ☐Stories dealing with student issues ☐Broader Arts coverage (dance, theatre, etc.) ☐

Comments about CITR or Discorder: _____

NOW WHERE??

Deposit your completed surveys at the boxes located at:

Zulu Records

1869 W. 4th Ave.

Odyssey Imports

866 Granville St.

Cabbages and Kinx

306 W. Cordova

Octopus Books East

1146 Commercial

Collectors RPM

456 Seymour St.

FREE RECORDS!!!

Simply by scrawling your name and phone number on your completed Survey, you become eligible to win a complete collection of releases from Netzwerk, Zulu, or Undergrowth Records, plus a copy of the 1986 BLACKBOOK. Remember, one entry per person.

ON THE DIAL

WEEKDAY REGULARS

- 7:30 am Sign-On**
8:00 am WAKE-UP REPORT
 News, sports and weather.
10:00 am BREAKFAST REPORT
 News, sports and weather followed by **GENERIC REVIEW** and **INSIGHT**.
12:00 pm HIGH PROFILE.
1:00 pm LUNCH REPORT
 News, sports and weather.
3:30 pm AFTERNOON SPORTSBREAK
5:00 pm DINNER MAGAZINE
 News, sports and weather followed by **GENERIC REVIEWS**, **INSIGHT** and a **DAILY FEATURE**.
4:00 am Sign-Off

WEEKDAY HIGHLIGHTS

MONDAYS

SOUNDTRAK

10:30-11:30 am

Dear Mom: Sorry for not writing sooner. The weather's okay. I'm not married yet, but I do get to sleep in on Monday morning now. In March, I'll be pulling some poetry out of the Downtown Eastside of Van. Love, your son.

CITR DEBATES

5:30-6:00 pm

Brent Kane hosts the logical successor to rock wrestling.

THE BLUES SHOW

8:00-9:00 pm

Can blue men sing the whites? Join host Eric Von Schlippen to find out.

THE JAZZ SHOW

9:00 pm-12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

03 Mar. Andrew Hill's classic album *Point of Departure*.

- 10 Mar.** Art Blakey and the Jazz Messengers 1985 album *Live at the Sweet Basil*.
17 Mar. What else on St. Patrick's Day but a famous Jazz Musician of Irish descent? Baritone saxophonist **Gerry Mulligan's** *What Is There To Say?*
24 Mar. Harold Floyd Brooks was a great saxophonist who recorded for Blue Note between 1958-1961. We feature some unreleased recordings.
31 Mar. *Catwalk*, a new album from guitarist Emily Remler.

TUESDAYS

UBC WEEKLY

10:30-11:00 am

A new show dealing with issues of concern to students at UBC.

THE FOLK SHOW

8:00-9:30 pm

It's Tuesday night, there's nothing on TV, nothing to do. So, CITR fills the void by transplanting the Folk Show from the Saturday morning hangover-recovery slot right into prime-time. Host Steve Edge presents a foot-stomping mix of Celtic & Rogue-Folk, as well as traditional music from around the world. Featured artists during the month are:

- 04 Mar.** **The Pogues.** We have a studio guest, Tom Bishop, a leading Pogue-Maniac to explain how he survived some of their gigs.
11 Mar. **Clive Gregson.** Formerly with Any Trouble & Richard Thompson's Big Band, he now has a fine solo debut LP *Strange Persuasions*.
18 Mar. **Silly Wizard.** Stupid name, great band. Highlights of their latest 2 LPs recorded live in Cambridge, Massachusetts.
25 Mar. **Billy Bragg.** The big-nosed cockney bard has starred in many Folk Festivals in Europe in recent months, and some of his songs have been adopted by U.K. Folkies. Is he really a folk singer?

BUNKUM OBSCURA

9:30-11:00 pm

A variety show of sorts, from time to time there will be live in-studio interviews, perhaps some poetry reading, music, of course, etc. *Bunkum latin (n) Bullshit*
Obscura latin (adj) hidden

LOVE PEACE AND VIOLENCE

11:00-1:00 am

An earnest effort to resolve 7,000 years of passion, sedation and empty threats (read civilization), featuring live sex, tape loops, simulated drug taking and lots of normal music. "Some things are so stupid that they must be done." E. Raoul

PLAYLOUD

Late night 1:00-4:00 am

Caput reproborum et caput omnium malorum (Trans.: Listen to Playloud in the final spasms of pain of destruction.) Aural Surgeon: Larry Thiessen

WEDNESDAYS

VANCOUVER INSTITUTE LECTURES

10:30-11:30 am

- 05 Mar.** Prof. Michael Smith on *Genetic Engineering—1986*
12 Mar. Dean Victoria Fromkin on *Brain, Mind and Language*
19 Mar. Canadian U.N. Ambassador **Stephen Lewis** on *The United Nations: What Does the Future Hold*
26 Mar. **Martin Goldfarb** on the *Role of Polling in Canadian Society*

JUST LIKE WOMEN

5:15-6 pm

Woman, heal thyself with Ann and Lil's remedy for the Old Boys' Network: an hour of news, interviews, and music. A shot in the arm for all women, and for any man who likes them.

THE AFRICAN SHOW

8:00-9:30 pm

A program featuring African music and culture with hosts Todd Langmuir, Patrick Onukwulu and Dido. Tune in for the latest news from Africa, plus special features at 5:00 pm.

THE KNIGHT AFTER

Midnight to 4:00 am

Music to clobber Yuppies by—featuring radio shows traded with alternative stations in Europe and the U.S. This show will really mess up your BMW!

THURSDAYS

AMNESTY INTERNATIONAL/ STUDENTS FOR A DEMOCRATIC UNIVERSITY

10:30-11:00 (alternating weeks)

PARTY WITH ME, PUNKER!

4:00-6:00 pm

A new time slot for this two-hour show which specializes in music described, for the lack of a better word, as "punk rock." But it can mean anything from the alcohol-rock of the Replacements to the brutal thrash of D.R.I. and anything in between. With your hosts Mike Dennis and Andrea Garnier.

06 Mar. Guest Host Marla from Spuzzum

13 Mar. Live **Husker Du**

20 Mar. Live **Minutemen**

27 Mar. Early U.K. Punk Bands

TOP OF THE BOPS

8:00-9:00 pm

Oh boy! Do I have a treat in store for you this month: on the 13th, Gerard Van Herk and Tony Dewald of Montreal's **Deja Voodoo** will be in to play a selection of the coolest and ghoulies of their faves. On the 27th, I shall be featuring a tribute to the **golden throats** of rock 'n' roll, the vocal groups. How do you spell a cappella??

MEL BREWER PRESENTS

11:00 pm-Midnight

A distinct lack of gossip relating to the local music scene has been noticed on the show in the past few months. We will try to remedy this. Really. We promise...lots of interviews this month, including at least one with a local rock critic, and on March 6th, a very special talk with the **Grapes of Wrath**, on the eve of their performance at the SUB Ballroom, plus your usual dose of feedback and mike squeals from your hosts Jerry, Jay and Jason.

FRIDAYS

FRIDAY MORNING MAGAZINE

10:30-11:30 am

STIRRINGS: More insights into cross-cultural music, poetry and personalities. Expect spontaneity. With Kirby Hill.

07 Mar. A retrospective of recent blues and soul concerts, including interviews with Albert Collins, Etta James and Koko Taylor, plus a look at authentic gospel music.

14 Mar. **Fela Anikulapo Kuti:** an in-depth profile and update. Guest host Harold Konig.

21 Mar. TBA

28 Mar. Make way for the Fools. A focus on clowns, mimes and other expressive personalities.

POWER CHORD

3:30-5:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

'SPECULUM' — REFLECTIONS ON SITUATIONS

5:30-6:00 pm

News; P.E.T. (Pesimists Endurance Training); and "Forward From the Past."

SOUL GALORE

8:00-9:00 pm

All the tearjerkers, all the hipshakers. From R&B to funk and especially soul. Join Fiona MacKay and Anne Devine at this new time.

THE BIG SHOW

9:00 pm-midnight

Why pay money to get into a nightclub on a Friday night? If Big International can't get you dancing, no-one can.

THE VISITING PENGUIN SHOW

Late night 1:00-4:00 am

Interviews with local musicians and artists, the newest sounds at CITS, your personal requests and even golden oldies. What more could you want? Hosted by Andreas Kitmann and Sheri Walton.

WEEKEND REGULARS

8:00 am Sign-On

Noon BRUNCH REPORT

News, sports and weather.

6:00 pm SAT./SUN. MAGAZINE

News, sports and weather, plus GENERIC REVIEW, analysis of current affairs and special features.

4:00 am Sign-Off

WEEKEND HIGHLIGHTS

SATURDAYS

EARLY MUSIC SHOW

7:30-10:30 am

Join host Ken Jackson for music from the Medieval, Renaissance and Baroque periods, presented at an appropriately early hour.

01 Mar. TBA

08 Mar. Gilles Binchois

15 Mar. Guillaume Dufay

22 Mar. J.S. Bach "Hunting" Cantata

29 Mar. Easter show: J. S. Bach St. John Passion.

NEOFILE

Noon-4:00 pm

"...and on the 8th Day, God created Neofile, and She looked down on what She had wrought...and She became violently ill, and decided that maybe seven days was enough for one week." But Neofile lives on; in a corrupt sort of way. Tune in for the newest, the newest, the latest, the greatest in music from around the globe. Your hosts Don Chow and Jason Grant assault your ears the way only Music Directors can. Tune in or feel out of place in bulk food stores.

WHATEVER HAPPENED TO GILLIGAN'S ISLAND?

4:00-6:00 pm

The quest for ultimate truth continues... More metaphysics of the airwaves. This month, host Iain Bowman exhumes philosophical methods of thought long dead, and plays lotsa other neat stuff. For instance:

01 Mar. Stanley Holloway

08 Mar. Morecambe and Wise

15 Mar. Sounds of the BRM V-16

22 Mar. More TV Themes Than You Can Shake A Stick At

29 Mar. I Can't Tell You Now Cause It's A Surprise

PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

08 Mar. owner Drew Burns talks about the Commodore Ballroom, past, present and future.

15 Mar. SFU Dance Troupe

29 Mar. Tow-truck drivers—they've been called every colourful word that exists in downtown Vancouver. Tonight Gordie, a local tow-truck driver, present the case for the defense.

High Profiles

01 Mar. Laibach—the Einsturzende

Neubauten of Yugoslavia

22 Mar. SPK

Regular Features

08 Mar. Political Satire with AEIOU—the

Artists Educational Iconoclastic Organization (Un-)Limited (6:55 pm) Today in History

Starting this month, Propaganda! presents video reviews. The reviews for the five Saturdays of this month will be Bauhaus Live/Chrome, Gregory's Girl, Cabaret Voltaire, Le Chien Andalou, and New Order.

PYJAMA PARTY

9:00 pm-1:00 am

Your hosts Mike Mines and Robin Razzell present everything from ambient music for snoozing to upbeat tunes for popcorn and pillow fights.

TUNES 'R' US

Late night 1:00-4:00 am

Music, Music, Music, Handyman Bob, Music, Music, My Favorite Album, Music, Music, Experimental To Classical, Teddy Kelowna

presents, and yes more music.

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

A sampling of the vibrant, electric and exhilarating sound often erroneously filed under the misnomer of "classical" (i.e. pedantic) music. Paul Smith continues his musical lexicon of the twentieth century, and is joined by Tyler Cutforth, with his favorite remedies for Sunday morning complacency.

02 Mar. Arnold Schoenberg *Pierrot Lunaire*09 Mar. Maurice Ravel *Piano Concerto in G Major*15 Mar. Jean Francaix *Quintet for Winds*23 Mar. Gabriel Faure *Requiem*30 Mar. Expressionist opera par excellence Alban Berg's *Wozzeck*

ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub. With your hosts George Family Man Barrett, Collin Hepburn and Bruce James.

SUNDAY NIGHT LIVE

8:00-9:00 pm

More live than the others will ever be.

02 Mar. **The Young Lions.** A concert of new music played by seventeen exceptional musicians at the Kool Jazz Festival June 30, 1982.

09 Mar. TBA

16 Mar. Frank Zappa.

23 Mar. **Skywalk**—Live at the Montreux/Detroit International Jazz Festival 1980.

30 Mar. David Bowie.

FAST FORWARD

9:00 pm-1:00 am

Probably Vancouver alternative radio's most alternative show. Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

02 Mar. Selections from the long awaited, now released (REALLY!) *Security Show* transcription tape.

09 Mar. *Voices, Notes, Noise.* A graphic compilation LP of special note.

15 Mar. *The Sound of Radio.* A compilation of tape pieces by New York area radio performers. More clever uses for the much neglected medium.

23 Mar. *Recommended Quarterly Vol. 1, #2.* Duck and Cover, John Oswald, and More. Will include excerpts from the magazine accompanying the release from November Publications, a wing of Recommended.

30 Mar. The Fourth Various Artists radio performance. Larry and I will be improvising a fourth live tape mix from CITS's production studio. If you are able to submit sound beds or recordings of any kind for this show, phone 736-8849. The performance will begin at 10 pm and will consist of four 15-minute sets.

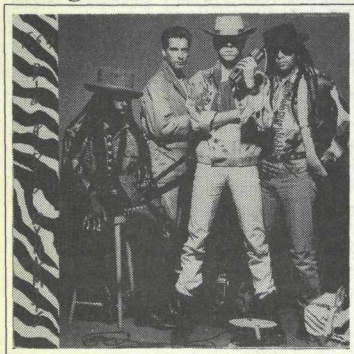
LIFE AFTER BED

1 am-4 am

The return of the nightmare from the people you're parents warned you about. Ugly radio has returned. Warn your aviaados.

VINYL VERDICT

Big Audio Dynamite



This Is Big Audio Dynamite Columbia Records

ONCE THERE WAS A BAND. THE BAND was called the Clash and they were good. Time passed. The band became successful. They had arguments and one day the singer and the bassist threw the guitarist out of the band. The guitarist did not like this at all.

"I'll get even with you for this," he shouted at them. "I don't need you two assholes." In the distance, a dog barked.

The guitarist, whom some now called the man with no band, went home and watched reruns of Leone-Eastwood spaghetti Westerns and old episodes of *Rawhide* on his television. He brooded on the injustice of the world. Outside, the rain pattered on the window.

One day the man with no band went to New York. He watched the rain from his hotel window and he went to dance clubs. He heard music they called funk and he heard music that some called rap, and it was good. One night, he had an idea.

"I will form a band," he thought as he left the club. "I will form it with my friend, Don Letts, and it will play funk and occasionally rap. I will sing in this band and I will sing about the injustices of the world. I will produce the record myself and I will use plenty of dialogue from *The Good, The Bad and The Ugly* and other films. I will start to dress like an extra from a spaghetti Western and it will be good." He smiled to himself and stepped into a waiting taxi. It had stopped raining but the streets were still wet. The taxi's headlights gleamed on the slick pavement.

The man with no band returned to London. He went to Sarm West with his friends Don Letts, Leo 'E-Zee Kill' Williams, Greg Roberts and Dan Donovan. Together they recorded an album. They recorded songs about the injustices of the world. The man, whom they now knew as Mick Jones, had a band again, and it was good.

This Mick Jones sang about Africa, just as Papa Hemingway would have if he had been a singer with a conscience and not a writer. He called the song "A Party" and in it he took snide

shots at rock stars who recorded songs for charity. He also sang about modern Japan and its culture and he called the song "Sony." He sang about sex diseases and called the song "Stone Thames." He called a song about teenage drug abuse and heavy metal "Sudden Impact," and this tied in well with another song called "Medicine Show," which featured a long piece of dialogue from a Clint Eastwood film and sound effects of guns.

"This is good," the man thought as he mastered the tapes. "But the world is bad and full of injustice and I must reflect on that." He thought about this paradox for some time. He had a thought:

"I will call the record *This Is BAD* and I will call my band BAD," he said to his friend, Don Letts.

"But you cannot do that," Don Letts replied. "People may think we are bad, not BAD."

"You are right. We need an acronym that will let people know we are BAD, not bad. Let us call ourselves Big Audio Dynamite. That will fit cleverly with the spaghetti Western theme." Mick Jones paused. He would get even with those assholes Strummer and Simonon. He didn't need them, and this record would show everybody who the real talent in the Clash had been.

"I'll show those assholes," he said. Don Letts looked at the man who was called Mick Jones and nodded. Outside, it had started to rain again. A clock chimed one and it was good.

—Iain Bowman

Faith No More *We Care A Lot*

Label

ALL JOKING ASIDE, CALIFORNIA JUST happens to be the fount of all modern musical innovations since 1970. See, I've got this theory—California is the great mutation frontier of America where men and women are free to mix and match whatever types of music they damn well feel like. Well, anyways, it will all be out later this year in my new book.

From the same twisted state that spawned the DKs, the Red Hot Chili Peppers and the Suburban Lawns, emerges another Californian mutation, Faith No More. No more faith in religion? Life? Cabbage Patch Kids? All and none of the above. Fired by a hardcore passion and driven by an overpowering funky backbeat, the album steamrolls along through some fierce, sarcastic and intense tunes.

To make a worthwhile album, however, commitment and an electric guitar often aren't enough; fortunately, Faith No More possess the prerequisite talent and intelligence to accomplish the task. Good stuff abounds on *We Care A Lot*; and the unignorable title track sears with frustration and anger delivered in the form of some delightfully sarcastic lyrics:

We care a lot about the Cabbage Patch, The Smurfs and DMC about Madonna and we cop for Mr. T

About the little things, the bigger things we top about you people, yeah, you bet we care a lot.

Yeah, they're out to save the world cause, like they say, it's a dirty job, but someone's gotta do it.

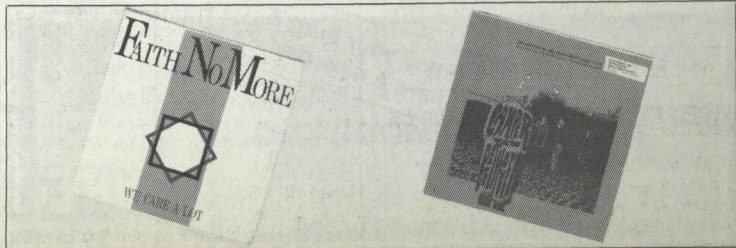
—Kevin Smith

Camper Van Beethoven *Telephone Free Landslide Victory* Independent Project Records

MY BUDDY PEDRO IS AN ILLEGAL ALIEN living in the Bay Area of San Francisco. Pedro has a particular talent for sniffing out greasy little Mexican diners and for discovering great bar bands. Proof of his talent is that he turned me on to Los Lobos long before the guys with moustaches and Camaros, decorated with orange rodent-like radio station stickers, started liking them.

So when Pedro began raving about some "...punk, hippy-type guys" playing Frisco called Camper Van Beethoven, I knew he was probably right. Six months later I find he was right, because CVB's first LP *Telephone Free Landslide Victory* has just been released on Independent Project Records, and it's a lot of fun.

CVB have successfully made a melting pot out of Bay Area music types, combining Tex-Mex and Garage Thrash with Ska and Folk, to produce a sound similar to a cross between Jonathan Richman and Rank 'n File. That is to say good foot-stomping rhythms backing those all-important nonsensical lyrics. Cuts in this vain include "The Day That Lassie Went to the Moon," "Where the Hell is Bill?", and a cover of Black Flag's "Wasted," which features the memorable line: "...I was a punker and I had a mohawk. I was so narly and I drove my dad's car." The best cuts on this album, though, are "Oh No!" and the highly political, issue oriented "Take the



Skinheads Bowling." Actually, the only issues raised by this album are is it better to listen to CVB while wolfing down burritos and brew, or while mondo skateboarding on Fisherman's Wharf?

For these answers I consulted Pedro. He said he didn't know, but if I wanted to see CVB (I do), I should come down to Frisco. He says he can get me a job in a sweat shop building MX missile parts, and he's found a new greasy diner in San Mateo and it has salsa that could fuel an aircraft carrier, and he's discovered a new band called Psycho Drama, and they sound like the Go-Go's would if they were insane, and....

—Jerome Broadway

Current 93 & Sickness of Snakes Nightmare Culture L.A.Y.L.A.H. Antirecords

THE APPEARANCE OF THIS RECORD AT CITER is probably as good a time as any to address the issue of unpleasantness in art. We're not talking Sid Vicious throwing up or whoever is currently bleeding before enraptured and cavorting throngs.

This is disturbing, frightening and, to some people, blasphemous, even viscerally upsetting. It's also highly creative, original and even beautiful. If the works of Goya depicting priests helping the helpless to their own execution, starvation and other timeless horrors can hang in museums and command more money than you or I will ever see, then we must be prepared to regard music such as this in a parallel manner.

Art need not be pleasant to be attractive. We must stop anaesthetizing ourselves with musical placebos and open our ears to music that helps us maintain an equilibrium by occasionally going too far in the other direction.

Perhaps no one exemplifies this attitude more than Current 93. It's hard to be brief about these people because there's so much to say. Current 93 is essentially Steven Stapleton (from Nurse With Wound) and David Tibet 93 (formerly of 23 Skidoo and Psychic TV), with the addition of a wide and impressive variety of artists as they are required.

The music itself is primarily comprised of tape manipulations and vocal recitations. In past years this would have been enough to cause most people to lump the result in the "Industrial" grab bag. My personal view is that Current 93 are far too much in control of their music and the machines they use to create it to be put in this category. If it's necessary to find a term, perhaps neo-surrealism will do.

The literary sources range from Isidore Ducas (a mid-nineteenth century predecessor of Baudelaire) to biblical texts. In "Killykillykilly" we hear the Lord's Prayer (backward and forward), baroque trumpet fanfares, cabalistic chanting, semi-violent rantings and some horribly dissonant guitar work. It's not quite as successful as earlier releases like *Dog's Blood Rising* or *Nature Unveiled*, but still gives a fairly accurate representation of what Current 93 does—terrify.

The B-side of this release features three tracks by Sickness of Snakes, who are Coil members John Balance and Peter Christopherson. They are joined for this project by Boyd Rice, who worked in the U.S. before moving to Europe to

work with such notables as Genesis P. Orridge and Frank Tovey. Coil's music changes as often as they put out new vinyl. Here, they are definitely at their best.

The three tracks range from a huge orchestral sound over a backdrop of a holocaust ("Various Hands"), through bone-clanking xylophonic ambience ("The Swelling of Leeches"), all the way to a swirling herd of grunting pigs ("The Pope Held Upside Down"). Sickness of Snakes provide a great deal of explanation on each cut which is an entertainment on its own. If it's possible, side B outshines the Current.

To close, a brief word on L.A.Y.L.A.H. Antirecords. L.A.Y.L.A.H. is the ultimate female symbol, which has to be interpreted on every plane. Its numerical value is 77 (the same as God or Dog) and it is the Arabic word for night and death—the redeeming force and the highest magical manifestation of the seven through matter. When all this numerology is transmuted onto vinyl, the result is a record company dedicated to mysticism, ritual and musical rebellion—all on pristine recordings with gorgeous packaging.

—Larry Thiesen

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music is almost exclusively concerned with the harmonic and timbral characteristics inherent in certain *acoustic* sound sources.

For the past few years, Dolden has focused his attention on convincing us through his work that plumbing the depths of acoustic sound is imperative if we are to avoid the aural desensitization that a world of "contemporary" electronic music has to offer.

If you have an ear for highly intense, emotionally charged sound, *Sonarchy* comes highly recommended. In the world of contemporary electronic music, Dolden's work comes as a breath of fresh air, and though it does come from a certain "discipline," it (perfectly) avoids sounding the least bit academic. The aural maelstrom that concludes "The Melting Voice Through Mazes Running" or the carefully-woven wall of sound that is "Veils" have dazzled many whose only previous awareness of electronic music has come in the form of Kraftwerk, Tangerine Dream, or Jean Michel Jarre. *This* is what electronic music is all about.

Paul's music also tends to elicit decidedly contrasting and very personal responses. It has upset a few women, presumably due to the violent imagery that certain pieces are likely to conjure up. It has even been described by a few twisted individuals as "anti-women." Others, obviously possessing a set of cloth ears, consider "Veils" to be ambient music. Neither interpretation is rational; for this music sounds like all of nature, all at once, and as we all know, nature is powerful and indiscriminate. So is the music of Paul Dolden.

"Chiarascuro 1 & 2" are perhaps the most turbulent and confrontational pieces on the tape. The piano sounds like it is being pulled apart with the force of something unreal, countered, in the second part, by the more conventional virtuosity of pianist Andrew Czink's palatable passages.

In fact, in nearly every piece, the only readily identifiable sound is that of the piano, though those familiar with computer generated sounds will hear that the usual clichés have been avoided in "The Melting Voice" and "Chiarascuro 1."

"Veils" is Dolden's MA Composition (SFU) thesis piece. It is a completely acoustic exploration of new tuning systems and "textural transformations" that involve the multi-track layering (up to 280 tracks) of different instruments. Each section of the piece is comprised of dissolving layers of one-multi-tracked, specially-pitched instrument. With only variable tape speed to aid in the more difficult pitching (to accommodate the strange tunings), "Veils" achieves an immense wall of sound which would be impossible to obtain with electronics. The harmonic overtones in this intricate mass of sound are truly mesmerizing. Here, unlike the other pieces, the human voice is the only readily identifiable sound instrument.

While there is truly brilliant electronic music to be heard, electronic music is always identifiable as such and hence sonically limited. *Sonarchy* takes the first major constructive step in exploring new acoustic soundworlds and challenging the collective notion of what "contemporary" electronic music is all about. *Sonarchy* represents a brilliantly conceived and structured cacophony that can only serve to increase the listener's aural literacy and, with any luck, change the way he or she thinks about and listens to music. If you can't find *Sonarchy* in any of the local independent record stores: DIAL-A-COMPOSER at 874-5737.

—Mark Mushet

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Peter Gabriel from *Family Snapshot*

IT'S LATE AT NIGHT. YOU'RE ALONE. YOU should be asleep, but you're not. You're down to your last can of Diet Pepsi. There are no more potato chips. It happened almost a month ago, but you just can't shake it. What was once simple shock is now something far more insidious.

Why did she have to die? She was just a school teacher who had a special way with kids. She had a dream (to quote the president) "To touch the face of God." Christie McAuliffe—wife, mother, American—was to be the first civilian in space. But it was not to be. Maybe God doesn't like having his face touched. Maybe it was those damned Libyans. Maybe they have flouridated water in Florida. Maybe the experts will never know for sure. Only one thing is certain: it all ended for the Space Shuttle Seven Tuesday, January

28th, in the early morning Florida sunshine, seventy-two seconds into their historic journey—with an impressive flash and a lot of smoke.

Insert Tasteless Already Old Joke:

"WHAT DOES NASA Stand for?"

"Need. Another. Seven. Astronauts."

One of them should be a school teacher with a fresh face and a winning smile, for Christie McAuliffe shall not be soon forgotten. Her name will go down in history with George Washington's, Davey Crockett's, Evel Knievel's, General Custer's and Brook Shields'. "The little lady who tried."

And Steven Spielberg will make the movie. The rumor on *Entertainment Tonight* earlier this week was that Amblin Productions had purchased—for an undisclosed amount of money—the exclusive rights to her family's story: the heartbreaking true-to-life tale of the attractive young school teacher (Sally Field) who reaches for the heavens and finds them (mind you, in a far more emphatic and terminal manner than intended). Needless to say, the heartbreak among family and friends is overwhelming. It rips into these normal people and unleashes hidden demons. Lurid scenes of violence, drug taking and weird sex quickly ensue. Yet through it all, the human spirit stands indomitable. In the final scene, Christie's daughter Wendy (Mary Lou Retton) looks out her window into the starlit sky and hums sadly to herself "God Bless America."

Also Starring:

ALAN ALDA AS HER HUSBAND, Ricky Shroeder and Emmanuel Lewis as the

blind twins, Charlton Heston and Joan Collins as her parents, Sylvester Stallone as the gay P.E. teacher, Ronald Reagan as the senile president and Michael J. Fox, in a cameo role, as Brian Mulroney.

And *She Was An American Girl* demolishes every box office record. And it wins every Academy Award (except best director). And then Charlton Heston gets the Republican nomination for the '88 election, and he chooses Stallone as his running mate—but it's going to be a tight race because the Democrats have Alda and Field. And the little dog laughs to see such fun, and the cow jumps over the moon, and all this bullshit goes on and on forever like a bad headache in a slaughterhouse until the handsome prince finally kills the dragon, scales the castle wall, kisses the sleeping princess, and suddenly everybody snaps awake in a cold sweat—and they've all had a horrible dream, but none of them can remember what it was about.

Advance Response To Cries of "Poor Taste!"

WITH REGARD TO The Challenger Vaporization, optimum poor taste was achieved as early as noon the Tuesday in question when ABC (or was it NBC?) (CBS?) aired the first replay of Christie McAuliffe's parents' reaction to the disaster. And we've been floating in it ever since. I'm just trying to come to terms with the fact that the Information Police stormed my place in the middle of January and confiscated my VCR, and I've had nothing to look at since but regular television and the wall.

—Bill Mullan

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**Come on down to Bentley's and
take a walk on the wild side**

from p. 22

the radios here in London. But most of those clubs have really small dance floors. It's frustrating. But there are a few good clubs to check out: the Apollo Club (great live music with the Ariwa Posse, and city-funded group of black musicians, rappers and DJs); the Cat in the Hat, great soul and funk disco with a big dance floor; and the Electric Ballroom."

Ah, yes, the Electric Ballroom. Where this whole caper had practically started.

"Well, where do you get your records? Are there better stores than others?"

"Oh yeah. There's lots of big ones, but all they have is American top 40 schlock. Like Virgin, the biggest one, a huge money-splattering fart of a place, complete with armed security guards, a cafe and their own travel service, and the largest collection of "fading rock stars on vinyl" ever found in one place. For independent and local stuff, check out the record stores in the Camden Market area, like Rhythm Records. Or check out political bookstores like Houseman's or Collet's International for good jazz, folk and international recordings. And, of course, Rough Trade in Brixton."

"I just have one final question. How do they get their hair to stand up like that?"

She paused. "Christ. You're as bad as the tourists. Dishwashing soap. Or egg whites. How do you get yours to lie so flat to your head?"

IT WAS GETTING CLOSE TO 10, where my look-a-likes were to meet at the Hope and Anchor. Chris was heading there too, so we headed over to Islington together. I stopped off at a wine bar for some fortification before heading into the bar.

Steed, it was just awful.

Ten at night, in an area I didn't know very well. The sign over the door read The Hope and Anchor. Three punks in leather jackets, torn jeans and kilts (the latest fad, I was later told) asked me for money for drugs (at least they were honest). It looked like the bar hadn't been open for months, but I'd heard from Chris that this was a "free" bar, squatted by people organizing against the gentrification of their neighbourhoods. You know, turning pubs into wine bars and pasta restaurants. The Hope and Anchor had been empty for about a year when a group of anarchists and punks had taken it over and started weekend gigs.

I looked up at the sign. Inside were some pretty awful sounds. I held my breath, and stepped through the door.

There they were, against the wall—and my friend's daughter Chris was with them! She pulled me over to their spot on the floor, gave me a warm beer and began to talk. Steed, I craved a glass of Chablis '69, not that awful warm beer. "Wow," one of them said. "You look so cool—just like Emma Peel."

"Thanks," I smiled.

"Got any money, chum?" Trapped. I surrendered a pound coin.

We sat against the wall all night, drank warm beer and then left. I followed them into the streets, but lost them after a few turns in the narrow streets and foggy night.

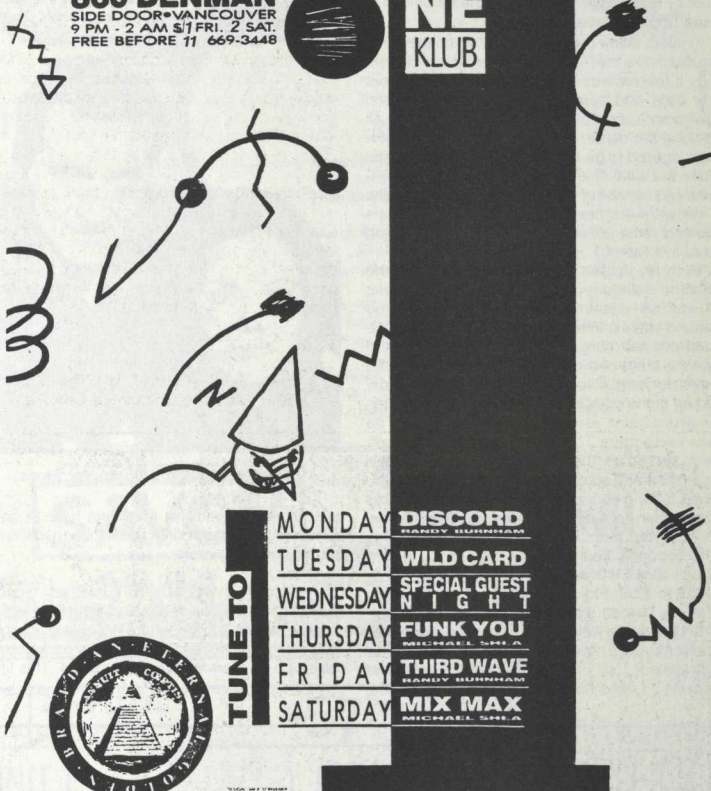
I went home, took a long hot bath (which, as you know, in this city is not easy) and drank scotch.

Next day I went back to get my John Coltrane records. And suddenly there, across the road, more look-a-likes. But it was a different pair!! Does it ever end, Steed?

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THE ROVING EAR

*This month:
Emma Peel
rediscovers London.*

LOOK STEED. I SWEAR IT WASN'T MY fault. There I was, in Camden, buying John Coltrane discs in Rhythm Records, across from the Camden tube stop, when these three young women dressed just like me walked in. You know, black leather from top to toe, high-heeled black leather boots and that secret smile. They thumbed through Rhythm's jazz, r and b and funk sections, and then headed upstairs to look at the independent labels.

I had to follow them. Steed. Why did they look so much like me? I went upstairs, watched them buy a few records, and then followed them out the door and across the road to the Electric Ballroom. Lots of other young women, Steed, all looking the same: it was very uncanny. I know we'd agreed to go antique shopping in Bloomsbury, but what else could I do? In the best interests and service of the state, I had to investigate. They were obviously up to something, perhaps plotting some unnatural anti-state activities. I had to follow them.

With my leather it was easy to slide into the Electric Ballroom unnoticed. Scores of people, in various clothing and hair colours, curled around video games and pinball machines. Outside the rest bargained their way through the various stalls of the Camden Market, one of the city's punkiest. It was perfect cover. The Ballroom is one of the city's best-known nightclubs. Week-ends Jazzfunk keeps the dance floor filled. The day I was there The Men They Couldn't Hang were setting up: the following week everybody's fave skinhead socialists, the Redskins, were in. I was getting serious about my game of Donkey Kong when I noticed my look-a-likes were leaving.

I followed them onto the tube which took us into London's East End to a new club—Torture Never Stops. It's an afternoon club, open from 12:30 to 4:00 and only on weekends. Hanging over my Pernod, I observed my quarry drinking and consorting with similar sorts. "Let's go hear Ali McMordie's new band, Friction Groove," one suggested. "No, I'm not into r and b," a second replied. "I liked him better with Stiff Little Fin-

gers," mused a third. McMordie? The head of this seemingly ever-growing youth conspiracy? Not a name I was familiar with. I jotted it down for later investigation.

Torture Never Stops features taped music and live bands—that day The Chills from New Zealand. And something called Foetus—very odd. Soon, my look-a-likes left the bar, and I too. We left, paces apart, while the DJs spun the latest in British and American independent labels. That's



Our correspondent in happier times.

all they play. Steed. No Madonna here. A conspiracy against state controlled rock and roll, controlled by clever men.

BY NOW IT WAS SUPPERTIME, so I nipped into a pub for a snack and a glass of bea-jolais nouveau. I knew where my quarry was going, but felt the need to do a bit more background research on them and their way of life. This lifestyle was very new to me, being of the jazz and

scotch variety (civility, Steed, is a marvelous thing). So I called a friend's 18-year-old daughter to fill me in.

"Nightclubbing, bright nightclubbing, is an expensive undertaking, much more than the current exchange rate will allow. Gigs sell out very fast, venues are often either very small or cavernous, often hard to find and you sometimes have to be in the know to find out who is playing where. A good example happened last month with Captain Sensible and the "come on down" tour. It sold out weeks in advance, but was still advertised as tickets being available. All kinds of people showed up the night of the gig and there was no way we could get in. Meanwhile I heard the show was shit hot—and packed into this tiny hall.

"But live gigs—you can go crazy trying to see everything. Take last week. In one week, I saw New Model Army, Gil Scott Heron, The Chills, the Flying Pickets, Madness and Johnny Thunder and his new band—and I missed Sweet by ten minutes. Tomorrow I'm going to see Attila the Stockbroker, in a triple bill with Surfin' Dave and Mr. Nasty at Apples and Snakes, a cabaret.

"And last night, it was a special hi-lite night for three bands on Creation Records. The most often discussion amongst my pals is not, 'Why is there nothing to do?' but 'Okay, if we leave now we can catch the first set of this band, then leave and rush over here for the second set and still make it to the bar at the Town and Country for the last set...'

"But aren't gigs expensive? How do people afford them?" I asked.

"Even on the dole there are ways to get to gigs. There are lots of benefits, multiple gigs that are good value for your pounds and freebies happening. Nightclubs are usually pricey and pretentious. By and large they fit the "impressive dank dripping squalor with appropriate videos," or "the logic of commercial ostentatiousness taken to its conclusion, for the smart set with the fat wallets" descriptions. A lot of clubs are heavy into funk and soul and rap, which is all you hear now on

cont. p. 21

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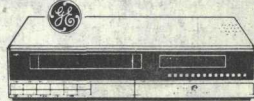
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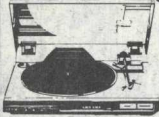


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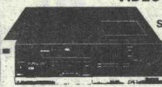


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